



# **Warden's Annual Public Engagement Awards 2019**

Celebrating excellence in  
public engagement at Goldsmiths

**23 May 2019**

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# Welcome

Welcome to the Warden's Annual Public Engagement Awards ceremony at Goldsmiths, University of London. These awards recognise and celebrate the excellent work researchers at all career stages do with members of the public, whether they're sharing ground-breaking findings with new audiences or collaborating with the public throughout their research.

An exceptional range of innovative activities and projects were nominated, showcasing different approaches to engaging the public with research and practice. Our researchers worked with organisations like the BBC, Tate, Google, and the V&A to engage diverse audiences through film, performance, art and citizen science.

There was a real sense that researchers, partners and the public benefited from this work, demonstrating how research in the arts, humanities, social sciences and computing can create real positive change in the world.

I would like to take this opportunity to congratulate all of the nominees, whose work with the public is a real asset to Goldsmiths and an example to our community, and beyond.

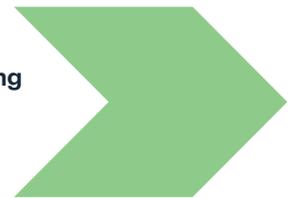
Prof Elisabeth Hill  
Deputy Warden of Goldsmiths

# Running Order

## Warden's Annual Public Engagement Awards Ceremony Richard Hoggart Building, Room 137a

- 17.10** Welcome by Prof Elisabeth Hill, Deputy Warden of Goldsmiths
- 17.15** Introduction by Dr John Price, Academic Lead for Public Engagement
- 17.25** The presentation of the awards and commendations in the category of Established Researcher
- 17.35** The presentation of the award and commendation in the category of Early Career Researcher
- 17.45** The presentation of the awards in the category of Postgraduate Researcher
- 17.55** The presentation of a Special Award with a focus on Community Engagement
- 18.05** Closing remarks by Dr John Price and drinks reception

Find out more about all of the nominated projects including the winners, commendations and nominees.



# Established Researcher category

## Winners

### Prof Bill Gaver and Andy Boucher for My Naturewatch Camera (Design)

The Interaction Research Studio teamed up with the BBC's Natural History Unit to create wildlife cameras that people could build at home and use to take a closer look at their local wildlife. The My Naturewatch Camera, a DIY camera that automatically captures images of animals, was the culmination

of a year's work by Studio members, led by Professor Bill Gaver and Andy Boucher.

The camera, which is inexpensive and easy to make, has encouraged many people to take interest in local wildlife as well as digital making. People can view the images and control the camera from the comfort of their own homes by connecting to a Wi-Fi network set up by the cameras.

The camera was featured on a Springwatch episode which aired on 11 June 2018 to a live audience of about 2 million viewers. This prompted tens of thousands of unique visitors to the project website where they found detailed instructions for making the camera, and to date an estimated 2,000 people have made My Naturewatch Cameras, largely in the UK but internationally as well.



Bill and Andy are continuing the work with the Natural History Unit, and are developing a self-built bird feeder that can read RFID-tagged birds that will hopefully feature on future seasons of Springwatch.

My Naturewatch Cameras are also being exhibited in a variety of venues including a recent meeting of the African Bird Club and an upcoming event associated with London Design Week.

## Winner

### Sue Mayo for Decorum: Manners for Women of the 21st Century (Theatre and Performance)

Furthering her practice-based research into new forms of intergenerational arts practice, Sue Mayo designed and led three, 3-month projects with women aged 14 to 80 in London, Southend and Peterborough. These were in partnership with Magic Me, the UK's leading intergenerational arts organisation, and Metal Arts, artistic laboratories based in parts of the UK where there is a lack of provision.

Working with filmmaker Chuck Lowry, Sue and the groups explored manners for women, a theme which unearthed deep and immovable attitudes and beliefs, illuminating difference across age, ethnicity and culture. The process allowed the group to examine the topic as co-researchers, with issues as varied as wearing

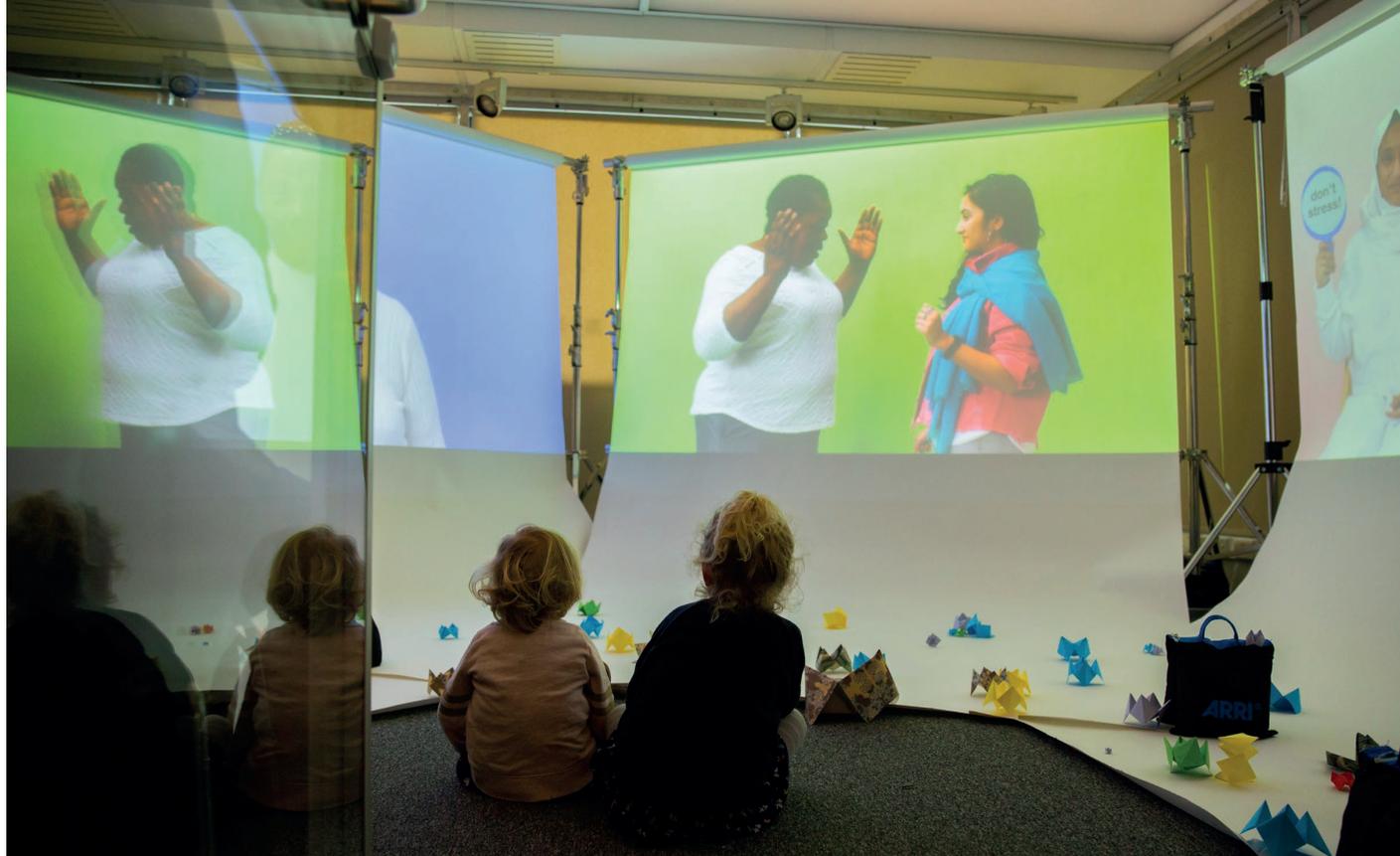


Photo by Holly Falconer

the hijab, correct use of cutlery, and choosing friends over family.

Each group made a film from their stories, and these have been shown at The WOW Festival in the Southbank Centre, Tate Exchange, Metal Peterborough, and Twenty-One, an arts centre in Southend.

The film screenings were accompanied by opportunities to engage with the audience, extending the discussions and encouraging audience members to consider where they learned their 'decorum' rules. At the South Bank Centre, participants and performers also staffed 'advice tables' where members of

the public could get advice on behaviour from the participants.

All three films are online, and by December 2018 had been viewed 2,109 times. One film has also been shown at the Theatre and Performance Research Association, and Sue will be referencing the project in a forthcoming

chapter on her work on intergenerational practice. All three participant groups are interested in continuing to work together, with a pilot project taking place in London in 2019.

## Commendation

### Dr Kat Jungnickel for *Bikes and Bloomers: Victorian Women Inventors and their Extraordinary Cycle Wear* (Sociology)

Across 2018, Dr Kat Jungnickel undertook an extensive series of live interactive and media activities to engage diverse publics with the outcomes of a long-term research project and the publication of her book, *Bikes and Bloomers: Victorian Women Inventors and their Extraordinary Cycle Wear*.

Ten events ranging from more traditional talks to installations, making workshops, costume demonstrations and 'try

and tell' sessions actively engaged significant and diverse audiences through partnerships with organisations including the London Cycling Festival, Google, London Transport Museum, Institute of Engineering and Technology, and Field Day Music Festival.

Many of the outcomes of Kat's research were practice-based, including extraordinary recreations of convertible Victorian cycle wear that she not only demonstrated,

but allowed publics to try on and explore. This approach brought her findings to life, building on the project's collaborative and practice-based methodology.

Alongside the thousands engaged by Kat's event-based, interactive exchanges, her research reached many millions through national and international media coverage, including: BBC World Service, BBC London, Sky News, The



Guardian, NPR (USA), The Times, The Telegraph, and MailOnline.

Coinciding with parliament's Vote 100 campaign, these activities undoubtedly impacted public perceptions by revealing and demonstrating how women carved out new feminine modes of mobility in public space. Specifically, how women creatively protested against restrictive ideas of how they should act and move in public

through their clothing, designing convertible costumes that enabled the wearer to change when needed.

The project not only revealed the kinds of radical new cycle wear invented by women during the period, but worked with different publics to learn from making and wearing the garments.

Through these engagements, Kat not only demonstrated her world-leading expertise, but also her openness, enthusiasm, energy and positivity. In recognition of Kat's achievements on the project, she has secured over €1.8m funding from the ERC to continue her work.



### Commendation

#### Tassia Kobylinska for **My Home Is Not My Home: The Voice of Domestic Workers (Media, Communications and Cultural Studies)**

Each year the Home Office issues between 16,000-19,000 visas under its 'domestic workers in private households' scheme, which allow foreign families to bring domestic workers to the UK. Working in private households, migrant domestic workers rarely have the opportunity to share their stories of hardship, struggle and disempowerment.

Tassia Kobylinska, who is known for her film

activism in different parts of the world, engaged a group of migrant domestic workers with a video project documenting their plight and empowering them to tell their story through film.

The engagement culminated in an exhibition featuring a combination of video interviews and mobile phone footage produced by twelve migrant domestic workers from The Voice of Domestic

Workers organisation in London who were trained in video production during the participatory workshop series.

The workshop series was a collaborative project led by Tassia, alongside Dr Joyce Jiang, a Lecturer at the University of York, and created a safe, supportive, therapeutic and creative space in which the women were able to share personal stories about their lives and struggles as migrant domestic workers.



Exploring themes of acute poverty, sexual and physical abuse suffered at the hands of exploitative employers and the pain of being separated from their families, they generated powerful film of testimonies produced and directed by the women themselves.

The exhibition presented the films, photos, documents and other items which were integral to the identity construction of migrant domestic workers. They

provided the public with new ways to think about what we see or don't see, in both migrant domestic workers and even in ourselves.

The project is an important voice in a broader lobbying campaign against the hostile immigration climate in the UK, which facilitates modern slavery of those most vulnerable who cannot return to their home countries.

Shoreditch gallery L'étrangère hosted the exhibition and organised a series of accompanying events. The importance of Tassia's work was also recognised in an article on the plight of domestic migrant workers written in the Guardian.



### Nominated

#### **Dr Carla Figueira for Dispossessions: Performative Encounter(s) of Taiwanese Indigenous Contemporary Art (ICCE)**

The need to raise awareness of the largely overlooked work of indigenous artists from non-Western countries led to the development and hosting of *Dispossessions: Performative Encounter(s) of Taiwanese Indigenous Contemporary Art*.

The project took place in May 2018 and was a collaboration between Dr Carla Figueira and Biung Ismahasan, curator from the Bunun Nation – one of the sixteen

officially recognised Indigenous peoples of Taiwan. Students Nadezhda Ponomarenko and I-Ying Liu worked on the project and several others volunteered to support the event.

*Dispossessions* was the first research-based exhibition of Taiwanese Indigenous contemporary art in the UK, constituting a gathering of artistic and curatorial activism and showcasing contemporary work from a Taiwanese Indigenous perspective. It was an exemplary cultural and artistic event where indigenous people were in control of the narrative.

The project allowed Carla and her students to practice what they teach

and learn, while engaging alumni, promoting access and diversity, social awareness and engagement, and fostering impact locally and globally. This exhibition also demonstrated the openness of Goldsmiths to programming challenging work of largely overlooked artists.

Online materials from the event allow it to continue to have impact, while the engagement with Taiwanese Indigenous peoples continues to be a focus in Carla's research. A collaborative research project with Taiwanese populations is currently being developed, and this has also led to the reinforcement of existing links with universities in Taiwan.

# VOICE 4 DEPTFORD SE8

#### **Dr Roger Green for Voice 4 Deptford (Social, Therapeutic and Community Studies)**

Voice 4 Deptford is a campaign response to local concern about the very large scale proposed private redevelopment of the Convoys Wharf site in Deptford. With 3,500 new homes being built, 85% of the proposed residencies will be built as luxury apartments, leaving only 15% as affordable.

From 2012, Dr Roger Green met directly with a large number of local community groups and individuals in Deptford, settling on a research partnership collaboration with Malcolm Cadman from Pepys Community Forum. This partnership

was formalised as Voice 4 Deptford in 2016, and successfully bid for a Big Lottery Awards for All grant of £10,000.

In 2018 and 2019, Voice 4 Deptford brought key stakeholders together to work towards a better outcome for residents in the local community, including London Assembly member Len Duval, Greater London Authority Planners, London Borough of Lewisham Planners, local Evelyn Ward Councillors, Mayor of Lewisham Damian Egan, and MP for Deptford Vicky Foxcroft.

Voice 4 Deptford have focused on a range of outstanding issues, such as setting up a properly formed Cultural Steering

Group, establishing a Youth Forum to enable young people to have a voice in their potential future, and insisting that green and open spaces be open to all.

By bringing together academics and community activists, the work of Voice 4 Deptford has new relationships and perceptions around campaigning for fair housing. Regeneration is all too often seen as a 'top down' approach where the power does not reside in the hands of those who are directly affected on the ground. However, through this project, Roger has shown a continuing and real commitment to centring the voices of local people.

**Dr David Hirsh for raising awareness of left wing antisemitism in the UK (Sociology)**

David has been at the forefront of the campaign against antisemitism on the Left for nearly 20 years. After a decade opposing attempts to demonise and 'other' Jewish and Israeli academics and universities while a member of the UCU, he has focused increasingly on the threat of antisemitism coming from the Labour Party and an emboldened anti-Semitic Left.

In 2017 he was involved in the Whitewashed project, a response to the highly flawed and widely criticised inquiry by Shami (now Baroness) Chakrabarti into antisemitism and other forms of racism in the Labour Party, which cumulated initially in a documentary and book. The film was based on interview material of a number of people who made written submissions

to the inquiry and who felt that their voices were not listened to.

This was followed by a series of events around the country that involved screenings of the documentary followed by a Q&A and discussion on left wing antisemitism.

Alongside the Whitewashed project, David runs the Engage Online website, which is described as "a resource for political people who will increasingly find that they need to understand contemporary antisemitism".

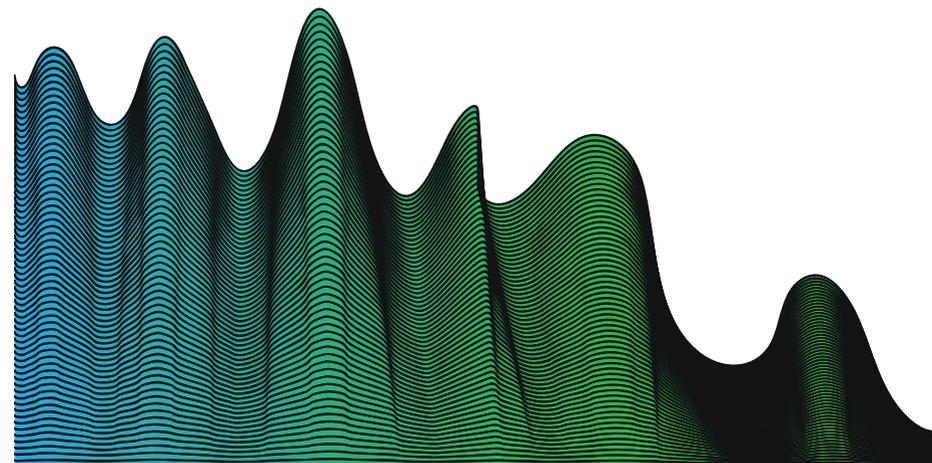
The site contains a wide range of valuable resources including blog



pieces, e-newsletters, academic articles and information about recent and upcoming events.

Furthermore, David recently started a podcast called 'Centre Circling', which is about the challenges to liberal democracy from political extremes on both the Left and Right.

Finally, David is a prominent and public critic of antisemitism in the Labour Party, whether via social media or on radio, television or newspapers. He has written articles for Jewish News and Jewish Chronicle, and frequently appears on the talk radio station LBC.



**Philip Palmer and Richard Shannon for Goldsmiths Audio Drama Festival 2018 (Media, Communications and Cultural Studies)**

From The Archers to Wooden Overcoats, audio drama has taken many forms, but what does the industry look like today? This was the central question being asked at the inaugural Goldsmiths Audio Drama Festival, a one-day event to celebrate audio drama in all its forms, from BBC Radio Drama and independent radio to podcasts.

The event included discussion panels featuring leading figures

in the world of British radio and audio drama, including guest of honour the playwright and radio dramatist Roy Williams. The keynote lecture was delivered by writer, poet and broadcaster Professor Seán Street - Britain's first Professor of Radio. The guests jointly curated a selection of five outstanding audio dramas broadcast in the last decade.

The unique event was attended by around 50 people and provided a networking opportunity for those in the industry, as well as a chance for the public to engage with academic research and practice.

As one of only a few audio drama festivals worldwide, it provided opportunities for listeners who normally engage with content alone to come together. The festival is ongoing, with the 2019 edition taking place in May and sponsored by Audible.

**David Woodger for Supporting Report Racism GRT to raise awareness of hate crime towards Gypsy, Roma and Traveller communities (Social, Therapeutic and Community Studies)**

David Woodger is an expert on institutional racism and convenes the BA Applied Social Science, Community Development and Youth Work.

In 2018 David was approached by one of his students, Sherrie Smith, for advice on how to analyse the vast amount of data she had collated on hate and discrimination against the Gypsy, Roma and Traveller (GRT) communities.

Sheerie, who is from an English Romany Gypsy background, established the Report Racism GRT website in 2016 in partnership

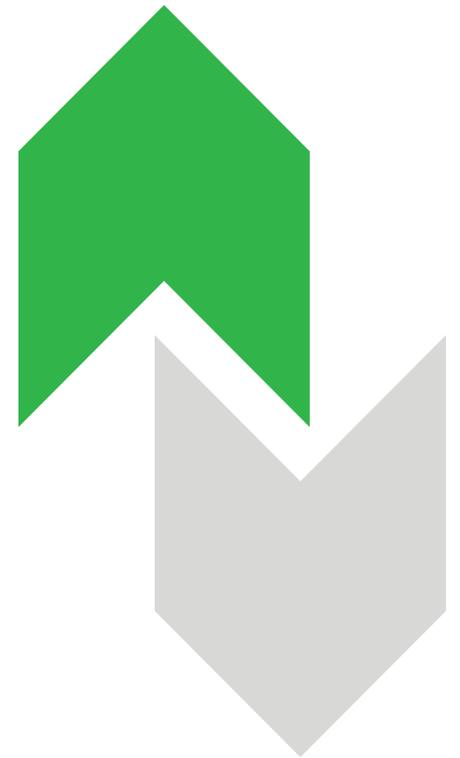
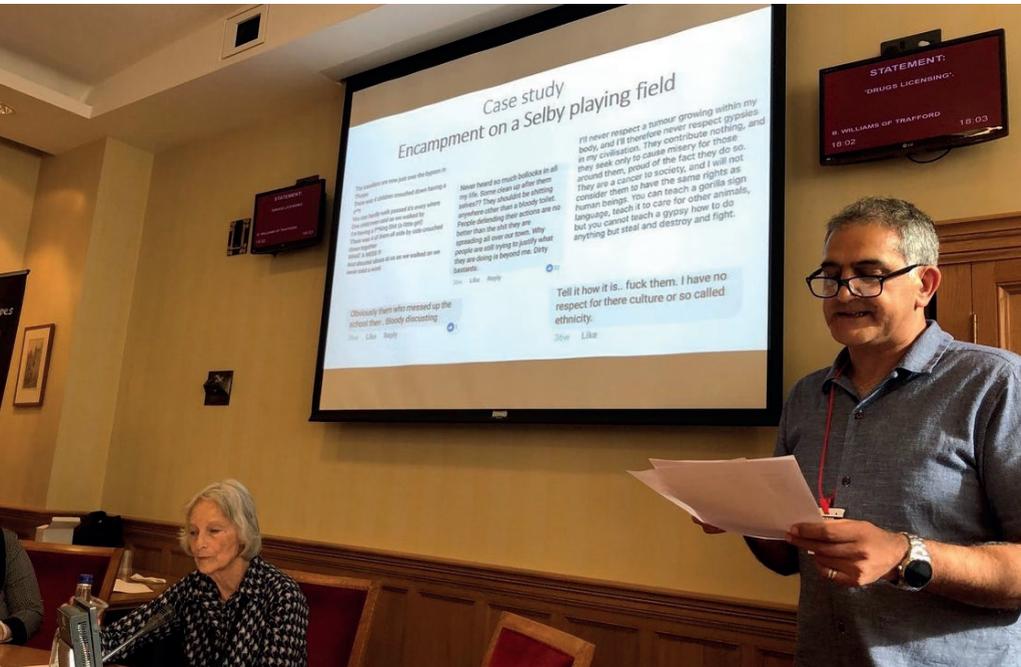
with Gypsy and Traveller Empowerment Hertfordshire (GATE Herts) founder Josie O'Driscoll.

David analysed the first 18 months of data collected and has presented findings to the Crown Prosecution Service's Hate Crime committee and to trainee social workers at VID University in Oslo, Norway. He has also visited a Roma inclusion project in Oslo to share

ideas and delivered a session at a national GRT hate crime ambassadors training conference in Hertfordshire.

Two academic papers from original analysis of data are currently being developed, as well as planning a third that will include the practitioner responses to the sessions he facilitated.

This is an innovative and creative project that demonstrates David's expertise in institutional racism, while supporting an often overlooked group. This collaborative project has also created an innovative tool in Report Racism, to meet the needs of GRT communities who are often excluded from other reporting mechanisms and have low levels of trust in police and outsiders.



# Early Career Researcher category

## Winner

### Phoenix Perry for Bot Party (Computing)

What are our social rules around touch in public spaces? How can touch create pro-social experiences in safe ways using games? These are some of the questions raised by Bot Party, a playful game designed by Phoenix Perry that explores and encourages touch between players.

The 'Bots' are beautifully created cubes with different personalities that begin to sing when you hold them and make contact with others. This

can be through simply holding hands or creating complex chains of touch through multiple different people. The game gives people permission to be playful and to question the social rules and expectations around touch.

Phoenix has created multiple iterations of the game, all with input from the members of the public who have interacted, played with and fed back on the game. Each iteration

gives Phoenix more input into her PhD research and ideas about where the game can go next.

Bot Party uses capacitive sensing technology to determine when players are touching one another. It facilitates an intriguing and novel form of interaction that encourages people to play and engage with each other, Phoenix and her research.

Over 3000 people have played Bot Party



to date at locations all around the world, from London to San Francisco to Macedonia.

Phoenix has used observational data collected at each of these sessions to explore research questions from her PhD and to expand her own horizons. Bot Party has been an iterative participatory design exercise carried out in situ at game events resulting in four distinct versions of the game.



## Commendation

### Liam Healy for DUF-ZINE: Issue 01-13 (Design)

Liam has produced a series of self-published 'zines' or publications in collaboration with displaced people across Europe. Each issue documents different aspects of European migration routes – from the everyday experiences of a refugee camp in Lesvos, Greece, to the material culture of post-Jungle landscapes in Calais.

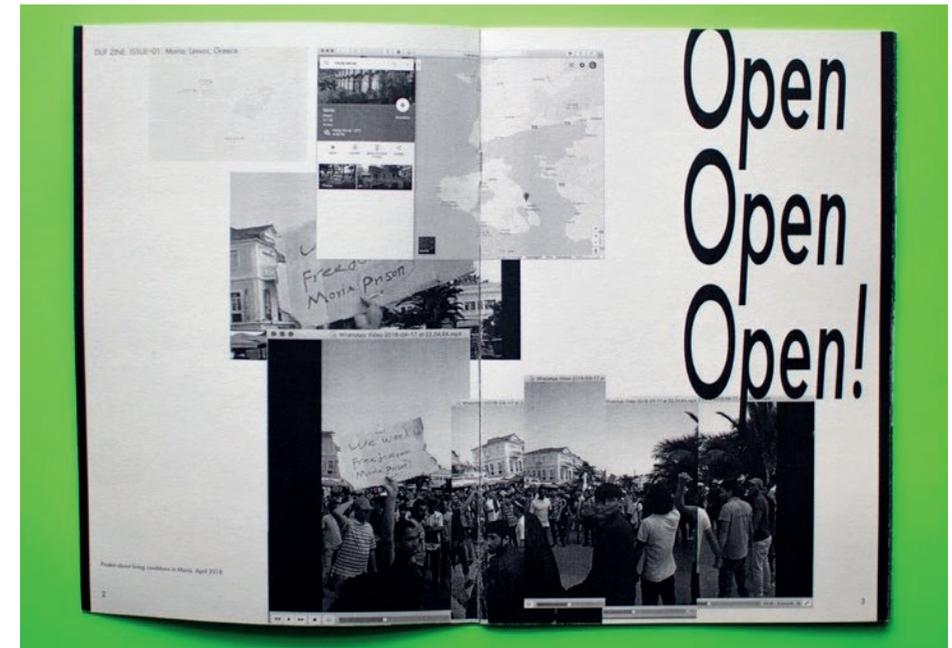
The zines produce unseen perspectives on the experience of migrating across Europe to tell different stories to those often seen in mainstream media. They are made collaboratively with migrants using smartphone technology

and via apps like WhatsApp, connecting Liam to a network of migrants he met while undertaking his PhD research.

Six zines have been produced so far, with several others currently being developed. While some are available to purchase online, several batches have

been distributed in Lesvos, Greece, where they were produced in close collaboration with a displaced person living in one of the state-run camps.

The process of production and distribution is part of Liam's research and is highly situated and unique to the people and



contexts that produced them. The zine is an example of a device that shifts from speculative design's typical mode of downstream 'debate', to an upstream, situated speculative design practice.

By pursuing projects with individuals rather than NGOs, Liam is developing collaborative, refugee-

led publications, that empower refugees to tell their own stories while creating networks and learning new skills.

## Nominated

### James Bulley for *Still Point*: Bringing Daphne Oram's final score to the Proms (Music)

In July 2018 James Bulley and fellow composer Shiva Feshareki performed a world premiere of the final score written by the electronic music pioneer, Daphne Oram, alongside the London Contemporary Orchestra at the BBC Proms.

Bulley rediscovered the lost final score for *Still Point* in the Daphne Oram Collection while researching the work of founder of Goldsmiths' Electronic Music

Studio, Hugh Davies. This historic discovery was the culmination of years of research.

Working closely with Feshareki and alongside the BBC Proms and numerous technical specialists, Bulley was able to ensure that the BBC Proms performance followed the exact specification that Oram had set down for the work in 1948.

*Still Point* formed the centre piece for Prom

13, 'Pioneers of Sound', at the Royal Albert Hall, performed by the London Contemporary Orchestra. It is now regarded as the earliest example of a composition specifying real-time electronic transformation of instrumental sounds.

The performance was featured as part of the BBC's 'Pick of the Proms' round up and led BBC Proms director David Pickard to recently remark that *Still Point* helped further the

Proms' agenda to find a particularly '21st-century' kind of programming. The piece 'felt very unique and very special and uncategorisable, and we're now increasingly looking at things that don't fit into a neat box'.

*Still Point* was the last composition Oram wrote for orchestra before founding the BBC Radiophonic workshop in 1958, laying the foundations for the new fields of British electronic music that were to



come. The concert was particularly fitting as Oram came up with the radical ideas for the work while working for the BBC at the Royal Albert Hall during World War Two.

The performance was broadcast live on BBC Radio 3 with highlights shown on BBC Four, reaching over 100,000 people, and became the most-requested off-schedule audio for Proms 2018, with 18,478 streaming requests and 1,129 direct downloads.

The Guardian's review of the Prom said the piece was 'thrilling', and 'still sounds hugely groundbreaking.' The influential classical music website 5 against 4 wrote it now 'surely must rank as one of the most innovative post-war pieces of music composed by anybody.'

**Phoenix Perry for Games Library Week – Games Fictioning talk (Computing)**

In November 2018, a cross disciplinary team at Goldsmiths put together a fantastic series of events to celebrate 'International Games in Libraries' week. The event raised the profile of Goldsmiths within the London games community and highlighted the brilliant games resources available to students in the Library.

Phoenix worked closely with Evie Jamieson from Library Services, Computing Researcher and Lecturer, Federico Fasce, alumni and current students to programme a week of events including idea generation workshops, games software training, and culminating in the Games Fictioning conference.

The public conference was free and attended by around 100 people. There were 20 playable games produced by



students and staff at Goldsmiths, and members of the public were able play games and talk to the creators.

External speakers spoke about topics including Afrofuturism (Chella Ramanan), escape rooms (Mink Ette), and British Library Games Collection (Stella Wisdom). Phoenix spoke about her research into game interfaces, while Evie spoke about the experience of creating and curating a games collection for the library.

The evening was busy and members of the public mixed with members of staff and

students, discussing a range of topics relating to games. The public had the opportunity to learn about Goldsmiths research while staff and students were able to discuss their research and games with members of the public.

Tweets after the event suggest that attendees found the it entertaining and informative.

**Dr Manuel Ramos-Martinez and Dr Paolo Plotegher for The Field (Visual Cultures)**

In 2013 Dr Paolo Plotegher, Dr Manuel Ramos-Martinez and others initiated the New Cross Commoners, a collective that explores and experiments with self-organisation in New Cross. A year later, the project developed into The Field, a self-organised, co-operatively run space that lies somewhere between a social centre and a community centre.

The Field operates both as a common resource for groups and people in New Cross who cannot access private and public institutions, and as a place to encourage social solidarity across gender, age, class, race, and ability.

It is an independent, not-for-profit co-operatively run social and educational project. Through local political action, radical education, mutual



care, solidarity, shared resources and collective service provision, The Field creates a space to explore alternatives to the inequality, competition and exploitation of capitalism. Its members work together to organise events, workshops, campaigns and projects.

The Field has developed partnerships with a variety of local organisations, collectives and co-ops including Sanford housing co-op, Ceramic Studio Coop, and DIY Space for London.

The Field has a reciprocal relation with Goldsmiths,

with members moving across both spaces and encountering new approaches to research and communities of experience. The Field brings together people from Goldsmiths and the community for projects that address problems faced by people in the increasing absence of extensive welfare.

# Postgraduate Researcher category

## Winners

### Alessandra Caso and Jo Kenrick for **Top of the Cops: Murder on the Dancefloor (Psychology)**

The St James Hatcham Building was transported back to the 1980s for the murder mystery of the year in an immersive and participatory event led by the Forensic Psychology Unit. Set to a backdrop of 80s pop classics, attendees were encouraged to come dressed in clothing from the era and be ready to take part in psychology research alongside an evening of live music, dancing and drama.

The neon nostalgia commonly associated with the era aside, the 1980s were chosen

because of the huge importance of the Police and Criminal Evidence Act (PACE) 1984, which fundamentally changed the way police investigations are carried out in the UK.

The changes brought about by this legislation were heavily influenced by psychological science and showcase the way research can be applied with real world impact. The main aim of the event was to help the audience understand the role of psychology in influencing police procedure and

helping to combat some of the difficulties of human memory.

On the night, a murder was staged and the audience found themselves in the midst of a live police investigation. They took part in an eye-witness line-up, had the chance to examine evidence about potential suspects, interact with a variety of characters and observe 2 parallel suspect interviews using either 1980's or current techniques.



The event, which was in collaboration with Creative Vortex Productions, a Goldsmiths student-lead multi-medium production company, was a huge success, with over 90% of the attendees surveyed saying that they had learned something from the event. One attendee was quoted as saying: "I would recommend any event put on by the Forensic Psychology Unit"

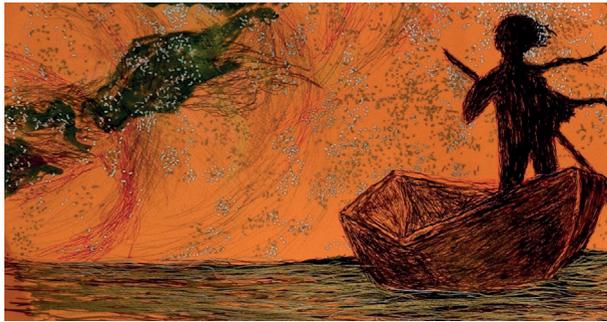
## Winner

### **Pedro Douglass-Kirk for Stroke Odysseys: Workshops and Performances with Stroke Survivors from Local Communities (Psychology)**

PhD candidate Pedro Douglass-Kirk has been working on a large-scale community project called Stroke Odysseys, a performance arts programme for neurological rehabilitation. Funded via the charity Rosetta Life, Stroke Odysseys is delivered in partnership with South London stroke communities.

Stroke survivors work with professional dancers and musicians to develop performances based on their personal stories that allow them to 'remember who they are' and in so doing, build their resilience and confidence.

A series of workshops in multiple communities and hospital settings have been completed with national and international



performances at theatres around the UK. In April 2018, Pedro & Lucinda Jarrett, the Director of Rosetta Life, collaborated with the V&A museum to run six workshop sessions with 12 stroke survivors, with activities including vocal and improvisatory movement exercises.

Many of the participants had severe aphasia, and certain words were difficult to arrive at, creating much humour despite the serious nature of the content. Likewise, physical and cognitive difficulties created challenges of daily living including dressing, eating and navigating public transport.

However, the activities provided an environment where these individuals were able to have fun and

see the humour in their life after stroke by sharing personal experiences.

The workshops progressed and developed into the final performance called Journey to A Word with original compositions written by renowned composer Orlando Gough. It has been performed at two community settings for the general public in London and Oxford.

One of the key strengths of Stroke Odysseys involves training and supporting Stroke Ambassadors, who are stroke survivors previously involved in workshops who then attend and support new workshops in hospitals and community centres.

## Nominated

### **Robert Chapman, Teemu Toivainen and Prof Yulia Kovas for GEkNOwME: Genetic pop-up (Psychology)**

GEkNOwME was an interactive gallery exhibition taking place in 310 New Cross Road, with an aim to work with people who might not normally engage with genetics and the broad societal issues raised by advances in genetic research.

The project was developed by the Accessible Genetics Consortium as part of the ESRC's Festival of Social Science, and several of the exhibits encouraged public participation.

The artworks featured were created by Goldsmiths students to communicate fundamental genetic concepts in an accessible way. They included using ink to replicate gene and environment interplays and identifying rare genetic variants using origami butterflies.



The event was un-ticketed to ensure full access to everyone as the organisers wanted to attract members of the public who might not have an understanding of genetics. To expand the reached publics, the exhibition ran on a Friday evening and Saturday. Tours were also offered of the exhibitions, but participants were also free to explore the space and ask any questions if they wished.

The event was extremely well received, with many participants noting that

it encouraged them to think about genetics in ways they never had before. Over the summer, the project managers will be visiting Tomsk State University, a collaborative research partner of Goldsmiths, as part of an Erasmus programme and are intending to facilitate their own initiatives for interactive exhibitions in Tomsk.

# Special Award for Community Engagement

## Rose Sinclair for 'The Women of Windrush' (Design)

To mark the 70th anniversary of the arrival of the MV Empire Windrush at Tilbury docks, Goldsmiths designer and lecturer Rose Sinclair embarked on a range of activities to engage the public with material legacy of the women of the Windrush generation, particularly their crafts and textiles.

Based on her practice-based doctoral research into the textile networks

formed by Caribbean women in the UK following WWII, Rose organised or contributed to six events with a range of partners, including: The British Library, the Black Cultural Archives, the Mayor of London's community engagement team, The Brockley Society, and the Constance Howard Gallery, and the V&A.

From weaving workshops to community baking,

talks, podcasts and reflective discussions, Rose created a welcoming and safe space for sharing and remembering the often-overlooked contributions of Caribbean women to the UK's social and cultural life.

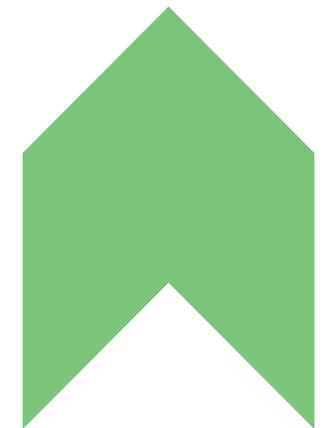
This was done primarily through making workshops, but also through responding to objects and artefacts and even food. As part



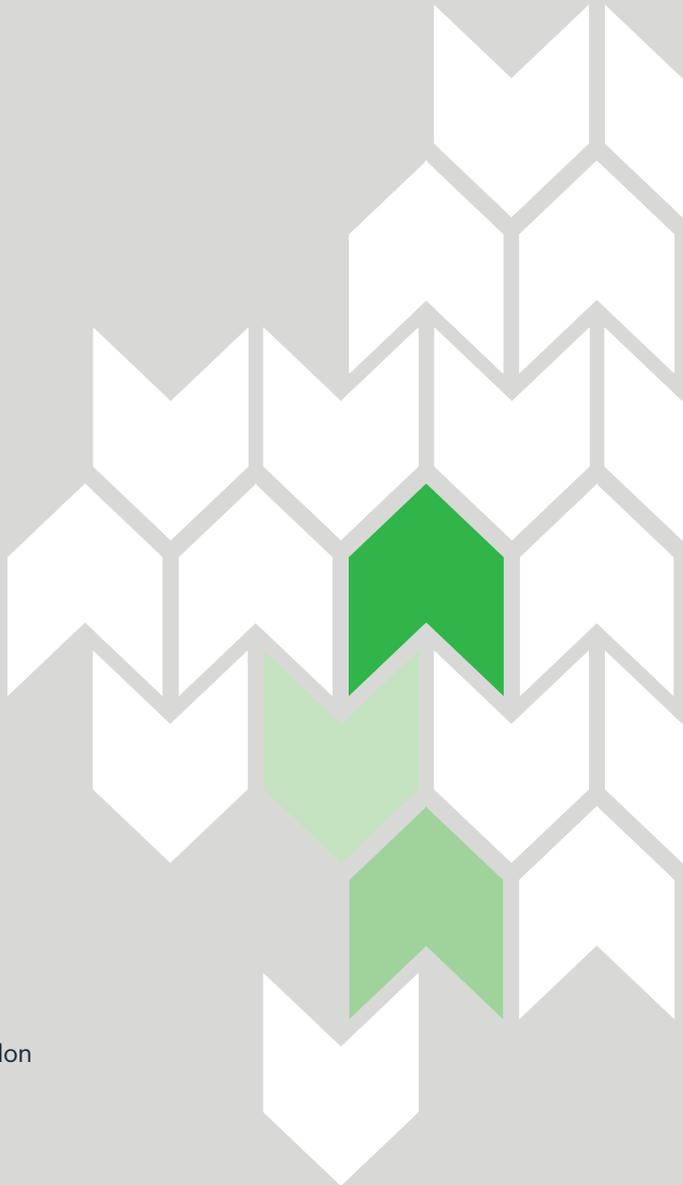
of a wider initiative Rose was invited to participate in the V&A Look We Here: Curating the Caribbean project, which challenged both the under-representation of Caribbean creativity within the V&A, and negative perceptions and stereotypes of Caribbean art and popular culture.

These exchanges and events helped participants to see the often overlooked,

everyday crafts, objects and artefacts of traditional Caribbean Front Room spaces in a new light; to rightly elevate them and the networks that created them and reaffirm their cultural importance and value. Furthermore, these engagements provided Rose with invaluable insights and data which have informed her doctoral research.







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